



# **Season Program Asia Culture Center Theater**

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Asia is a region of dynamic changes overlapping with traditions. Asia is a way of thinking that challenges itself. it is a multidimensional concept that constantly calls for reworking, redefining, and revitalizing. Asia is a performative, organic framework for creativity.

ACC Theater questions, supports, and creates contemporary performing arts in Asia. Scheduled to open in 2015, ACC Theater will produce, co-produce, invite, and promote art works from Asia as well as the rest of the world.

ACC Theater is a part of the Asia Culture Center (ACC), a government-funded establishment housed in the heart of Gwangju City. ACC is doubtless the most ambitious and momentous art project in Korean history in terms of budget, artistic vision, and spatial scale. Based in the newly constructed newly constructed center, ACC Theater aspires to become the hub theater for the production, presentation, discussion, and international distribution of the most cutting-edge works in the context of the international performing arts scene.

- What is Asian art?
- What is contemporary art?
- What does it mean to embrace these questions?
- Why do we need these questions?

ACC Theater seeks to perform these questions. It will do so by inviting artists with unique visions and reshape the most urgent aesthetic and social concerns of our time. ACC Theater puts the artists right at the core of its engine, by providing them full professional support-financial, residential and artistic-with which they can work through their own visions free from any political pressure or aesthetic bias. The most important role that ACC Theater assumes is to create time and space for the artists to enrich themselves.

The outcomes of these endeavors will be presented through two channels of presentation: the annual festival and seasonal programming. As a hub theater, ACC Theater is committed to cultivating a network of theaters, organizations, and art centers that share visions and endeavors for artistic innovation. In other words, ACC Theater will play an active role in creating a ground for international partnership. This means that ACC Theater will animate each project to expand beyond the stage and beyond the city limits.

In doing so, ACC Theater endorses art beyond the boundaries of genres, disciplines, and politics. ACC Theater advocates differences and multitudes; it aims to inspire and to be inspired by diverse voices that reinvent contemporary art.

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# 2015–2016

## How can one conceive a map of Asian contemporaneity?

Five curators from five different Asian countries will exchange their viewpoints on Asia's now. Through multi-layered platforms that include performance, exhibition, symposium, and publication, they will propose issues that they consider to be the most vibrant ones in today's Asian arts as well as the means to deal with them.

The process of weaving different ideas into a comprehensive dialogue in one space will create a map of contemporary issues. This will be a collective effort to devise new Asian ways to write Asian histories. Through acts of mutual looking, Asian voices will be active subjects of history-writing, rather than being subject to outside perspectives.

# Asia Windows



# HELLY MINARTI Jakarta

Creation

Asia Windows

## Traversing Trajectories: The Oriental, –Other and –Mythical

Theater Open Hall  
2015.

10.8 Thur–10.25 Sun

Exhibition Opening  
10.8 Thur: 7pm

Exhibition guided tour  
by curator  
10.10 Sat: 10am

## East

Performance by Arco Renz  
(Kobalt Works)

Theater 2  
2015.

10.9 Fri, 10.10 Sat: 7pm

## Evil Spirit

A solo dance by  
Zan Yamashita  
Atelier 1

2015.

10.9 Fri, 10.10 Sat: 9pm

Q and A with  
choreographers Arco Renz  
and Zan Yamashita  
10.10 Sat: 1pm

Symposium:  
Keynote Speech and  
Closing Panel  
10.11 Sun: 10am

The exhibition follows certain traces in which dances from Asia were subjected to the notion of “otherness.” It doesn’t try to chart them in a chronological order, instead, it aims to offer selected momentums that span from the end of nineteenth century to the most recent times. It critically traverses the journeys of certain key figures up against juxtaposed sites/places, along the way questioning the embodiment of Asianess vis-a-vis different curatorial gestures that framed them.

The title, *East*, is a spatial indication. *East* is a direction on the map. How does a contemporary body map orientalism? Following such questions, *East* is a projection into foreign movement...

Created in collaboration with Asian and European artists throughout residencies in India, Belgium, Hong Kong, Norway and Korea, *East* is the reflection of a shared trajectory into foreignness and “orientalism.”

What shape is an evil spirit? The invisible master—a Japanese dancer who has been living in Bali for 30 years—on the stage gives Zan Yamashita instructions on how to use his body, ranging from how to hold chopsticks to choreography of a Balinese traditional dance. The master’s lecture and Yamashita’s episode in his Bali residency are juxtaposed and it comes down as a voice from somewhere. Zan Yamashita brings new myth through the internet and finally reaches the shape and form of an evil spirit through his body.

*Gaze. Project. Myth* revisits Orientalism discourse and practice through certain historical trajectories, juxtaposing an exhibition, two choreographies and a symposium to form a three-pronged approach as ways of discussing and unpacking its complexity.

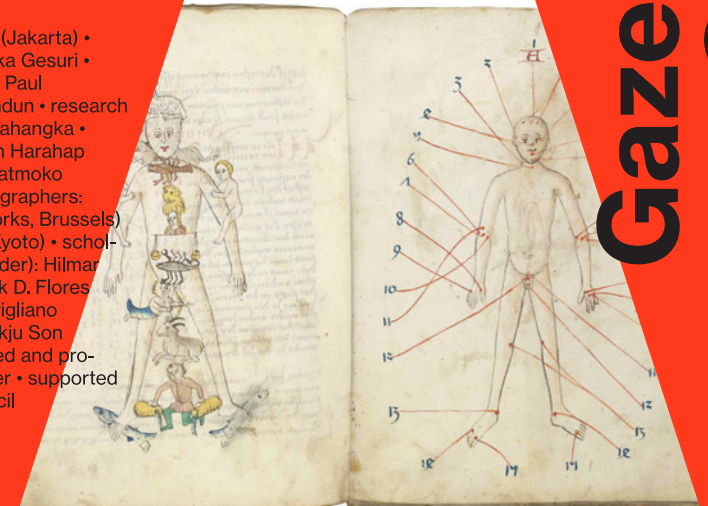
Informed by Edward Said (1978) and is rooted in the experiences of Western colonialism in nineteenth to mid-twentieth centuries, this long-durée discursive practice still has some echoes in today’s postmodernity, evident in its updated (dis)guises, the most recent through the 21st century curatorial practices.

*Gaze. Project. Myth* traces archival materials, employs choreography as modes of investigation and injects scholarly intervention to confront and rethink Orientalism. Trajectories are drawn and complicated; sites are located. Central to this is Paris and its colonial modernity project in the late nineteenth century to early twentieth century as a manifest in its specific dance stagings or re/presentations of “otherness.” It moves to Bali island, Phnom Penh, Tokyo, Seoul and Pyongyang investigating where and when certain stagings of dance subjectivity took place. How were dances of the Other exoticized in these spaces? How did the imperial gaze evoke imagination that led to projection of exoticism; to myth-production and back to reproducing a self-orientalizing gaze to oneself? How did all these historical processes co-shape the modern and contemporary dance of today? All these questions call for reconsideration of curatorial practices in the context of Asian modernity, leading to the formative notion of “Asia” as a concept, a denominator and currency still deployed in formulating its contemporaneity within today’s global dance context.

Conceived and Curated by  
Helly Minarti

Curator: Helly Minarti (Jakarta) •  
local producer: Dian Ika Gesuri •  
exhibition designers: Paul Kadarisman, Tony Tandun • research  
co-ordinator: Rosdianahangka •  
researchers: Sulaiman Harahap  
(Jakarta), Joned Suryatmoko  
(Yogyakarta) • choreographers:  
Arco Renz (Kobalt Works, Brussels)  
and Zan Yamashita (Kyoto) • scholars  
(in alphabetical order): Hilmar  
Farid (Jakarta), Patrick D. Flores  
(Manila), Marta E. Savigliano  
(Buenos Aires) and Okju Son  
(Seoul) • commissioned and produced  
by ACC Theater • supported  
by Jakarta Arts Council

Photos © the artist



# Gaze. Project. Myth Oct 8 9 10 11

dance–exhibition–discourse

# YOU MI Köln-Beijing

Various locations in ACC  
Theater  
2016.  
3.11 Fri, 3.12 Sat, 3.13 Sun:  
noon-midnight

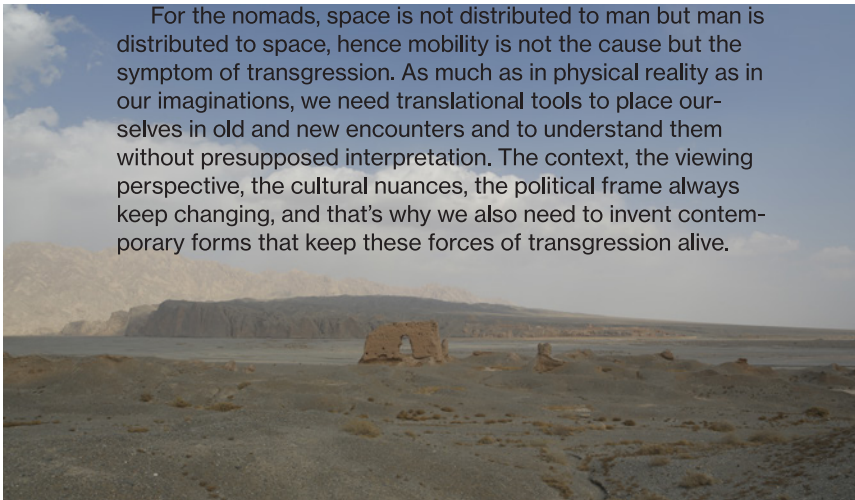
Producer and program advisor:  
Louiza bvba/Els Silvrants-Barclay •  
production manager: Sarah Parolin

*Some thirty years ago, I asked Toynbee what historical period and place he would most like to have been born in. He replied Xinjiang (now the Xinjiang Uyghur Autonomous Region of China) soon after the start of the Common Era, because Central Asia at that time was a meeting point for Buddhist, Indian, Greek, Iranian, and Chinese cultures. —Ikeda Daisaku*

The program *Transgression, Syncretism* takes Silk Road as a figuration of thinking and “demystifying method,” which questions the constructed codes of culture and politics that define borders today in terms of nation, ethnicity, ideology, standard of development, and fixed in temporal scale. Inspired by travelers on the Silk Road, historical and trans-historical, real and fictive, we embark on a journey that transgresses such gridded and coded structures that govern our thinking and action today.

Silk Road resounds for us not merely as a romantic image for trade and mobility, indeed we may have been as impulsively enthusiastic about the volume of historical land-route trade as we are about the prospect of transnational super infrastructures today. Both have to be examined in context and in the way they define movement and space. At the core of the quest is rather, what propels the nomad, both literal and metaphorical, to be always on the move and reaching beyond the horizon?

For the nomads, space is not distributed to man but man is distributed to space, hence mobility is not the cause but the symptom of transgression. As much as in physical reality as in our imaginations, we need translational tools to place ourselves in old and new encounters and to understand them without presupposed interpretation. The context, the viewing perspective, the cultural nuances, the political frame always keep changing, and that's why we also need to invent contemporary forms that keep these forces of transgression alive.



The program will be a series of performatively interwoven talks, lecture performances, screenings and performances. The interwovenness and equal footing of the discursive and artistic enactment aims to make sense of different forms of intelligence. Stretching into three dynamic afternoons and evenings, and roaming in different spaces of Asia Culture Center, they will lead the audience into the deep time-space of Eurasia.

You Mi (由宓) is a Beijing-born media artist and academic staff at the Academy of Media Arts in Cologne, Germany, whose current research interest lies in the Silk Road, which she has traveled both literally and metaphorically

Curated by You Mi

Participating artists:  
Geumhyung Jeong  
Lawrence Abu Hamdan  
Diane Rabreau  
Tobias Revell  
Royce Ng  
Luice Tuma  
Slavs and Tatars  
and others

Photos © the artist

# Transgression and Syncretism Mar 11 12 13





# TAREK ABOU EL FETOUH Brussel-Cairo

Creation

Asia Windows

*The Time is Out of Joint*<sup>1</sup> is a project that re-enacts two pivotal exhibitions that took place during key transitional moments in history, and pre-enacts a future event. Inspired by the idea of time as a fluid place and place as a frozen time, a concept forwarded by Andalusian philosopher Ibn Arabi, the project examines the constraints of locations and present conditions through moving past and future artistic events across times and cities.

The project summons the First Arab Art Biennale in Baghdad in 1974, the *China/Avant-Garde* exhibition in Beijing, and a future event to take place in 2022 in Yogyakarta. It proposes these three events to serve as backdrops to contemporary art works.

The first backdrop is Baghdad's Arab Art Biennale, the bylaws of which were put in a meeting organized by the Union of Arab Plastic Artists in Damascus in 1973. That year witnessed a short-revival of Arab nationalism due to the Arab-Israeli War which led to a world oil crisis. These conditions brought together the collective efforts of artists, writers and thinkers to initiate a Pan-Arab biennale. Designed to travel from one Arab capital to another, the second and the last edition of the biennale was held in Rabat in 1976. Shortly after, the Arab nationalist concept collapsed altogether, as well as the biennale project.

1. "The Time is Out of Joint" quotes Hamlet at the end of act 1 scene 5 of Shakespeare's play. In the end of play, the gravedigger tells that Hamlet was born on the day his father took over a land by murder and a dreadful war. The play suggested metaphors of travel through places and times, as Hamlet wished to undo the curse of this birth.

☒ Ali Cherri, *The Disquiet*, film HD, 20 min



Photo © the artist and Galerie Imane Farès

Theater 1  
2016.  
4.8 Fri–4.17 Sun

Curated by  
Tarek Abou El Fetouh

The second backdrop is the *China/Avant-Garde* exhibition initiated by artists, curators and critics at the National Art Gallery in Beijing in 1989. Widely regarded as an influential moment in the history of contemporary Chinese art, the exhibition took place few months before the events in the Tiananmen Square, the same year that witnessed the fall of the Berlin Wall. The exhibition was shut down by the authorities three hours after its opening due to several provocative performance works, particularly Xiao Lu's two gun-shots at her own installation *Dialogue*. Lu's performance became complete after admitting herself to the police, which revealed that the used gun was registered to a high-ranking official at the communist party. The show reopened for three more days before it was forcefully shut down due to an anonymous letter threatening to place three bombs at the exhibition.

The third backdrop is a future event that takes place in Yogyakarta, Indonesia, in 2022. The event focuses on artists from the South, and carries an echo from the 1955 Bandung Conference.

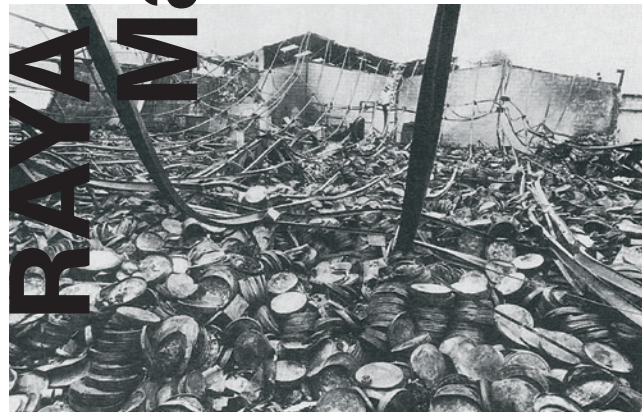
With major shifts happening in different parts of the world, sometimes as large as the collapse of states, or colonial maps being redrawn, *The Time is Out of Joint* examines through leaps among places and times the complicity between politics and art, and its position before and after a major rift. The project rethinks artists' gestures in the face of authoritarian state structures, investigates transnational collective efforts when facing colonial and imperial powers, and gazes beyond the borders of the nation.

Commissioned and co-produced by  
ACC Theater and Sharjah Art  
Foundation

# The Time is Out of Joint Apr 8–17

exhibition–performance–discourse

# RAYA MARTIN Manila



Conceived by filmmaker Raya Martin (Philippines, 1984) and critic Antoine Thirion (France, 1981), *UNdocumenta* is a non-competitive festival of lost films, summoning forgotten stories from all corners of the globe through the fragments of cinema. Making a nod to the famous european quinquennial of contemporary art, its title refers to the part of film history that has irretrievably disappeared, as well as to the condition of people whose identity and history remains unacknowledged.

The festival program presents a variety of sections: Currency shows films that tackle present-day issues; Director's Cut is a collection of previously unseen films due to censorship; and Silent Cinema explores the relationship of sound with the images of the world. It so includes a Director's Retrospective that has significant contribution in the history of struggle, and a Country in Focus that expands into an exhibition. Aside from the film screenings, *UNdocumenta* also includes lectures and panels with guests from different parts of the world, from visual artists to critics and industry practitioners, invited to participate in the discussion of creating new images through the missing archives of a global past.

☐ Remains of films that caught fire at the Cinémathèque Française, Paris, 1959

☐ Destroyed american theater on Corregidor island, Philippines. Andy Enero, on the shooting of *The Great Cinema Party* by Raya Martin, 2012



Multiple venues  
2016.  
4.27 Wed–4.30 Sat

Curated by  
Raya Martin and  
Antoine Thirion

Cinema's original material, nitrate celluloid, used to ignite spontaneously under certain conditions of improper archival. Orson Welles famously talked about the self-destructive personality of film. Like many inventions of modern industry, it entangled progress and catastrophe, triumph and debacle. Through the unequal apportionment of lost and salvaged footage goes the victory of History, able to play indefinitely a certain past to the detriment of others forever vanished. If the archive is the law of what can be said, what do lost archives speak for ?

*UNdocumenta* revisits history through the blind side of its radically excluded material. But instead on considering it as a victim of the western world's universalism, it foresees it as a choice. Lost documents are paradoxical testimonies of what was said under law's radar, much like the hidden transcripts where James C. Scott located the existence of the infrapolitics of the dominated. If history is told by those who left the most traces of their existence, it can learn from paying attention not only to those who were misrepresented, but as well to those who ensured they weren't leaving any traces behind. As Godard summed it up : there is no duty to remember, only a right to oblivion.

Photo © the artist

Photos © the artist

Production: Olga Rozenblum (red shoes) with Soizic Perrodou

# UNdocumenta Apr 27–30





Every three months, a language is vanishing. Much more than a carrier of information and knowledge, language is a structural phenomenon formatting ways of thinking and organizing a society. But where is the thin line between disappearance and change, as tradition can only be lived and fostered as a constantly reinvented contemporary force?

Jang Young-gyu is a Seoul based musician and initiator of important music formations, like Be Being or Uhuhboo. In *Vanishing Voices* he summons the language and knowledge of minorities that have been marginalized in the cloak of modernization. He believes that contemporary variations of these disappearing tacit knowledge can become a medium to imagine the future. This project is an exploration for an ancient future.

Five musicians from five different Asian countries make an individual research on knowledge that is gone, on technologies that have vanished, on wisdom that is only remembered. Inspired by this research each one of them develops a composition that is then shared with the others. The material starts to circulate and layer after layer is added on the initial tracks. Then, the composers meet in person to share their outcomes.

What kind of format will be the most suitable one for this unprecedented and unique composition? How can the nearly gone not just be recovered but stretched and expanded into the future?

photo © the artist

# Vanishing Voices May 13–15

# 2015–2016

## Revisiting some of the most extraordinary moments of the twentieth-century performing arts

During its festival and the season, ACC Theater focuses on artistic personalities with strong visions on both the world and the times we live in. Our Masters presents artists who, in our opinion, changed the theater and dance scene drastically and influenced the history of the performing arts in the last decades.

ACC Theater invites a curator who has made far-reaching contributions to the internationalization of the twentieth and twenty-first century to program Our Masters. She has been a faithful advocate of the visions beyond aesthetic norms and beyond the European hegemony in the arts.

As a first set of hopefully many to follow, Frie Leysen will present some of her own masters in the festival and during the season, a subjective view on the recent history of the performing arts.

## Our Masters

# PHILIP GLASS/ ROBERT WILSON New York

First performed in 1976, *Einstein on the Beach* breaks all rules of convention: instead of a traditional orchestral arrangement, Philip Glass has composed his non-narrative opera for synthesizers, woodwinds and voices. Instead of narration, Robert Wilson's stage craft focuses on a series of powerful recurrent images, shown in juxtaposition with abstract dance sequences choreographed by Lucinda Childs. *Einstein on the Beach* was revolutionary when first performed and is still considered one of the most remarkable performance works of our time.

*Einstein on the Beach*, perhaps, like Einstein himself, transcends not only time, but our understanding of reality



Photo © Lucie Jansch 2012

Theater 1  
2015.  
10.22 Thur: 6:30pm,  
community preview  
10.23 Fri, 10.24 Sat, 10.25 Sun:  
6:30pm  
280 min

Music and lyrics: Philip Glass • direction, set and light design: Robert Wilson • choreography: Lucinda Childs • spoken text: Lucinda Childs, Samuel M. Johnson, Christopher Knowles • music director: Michael Riesman • co-director: Ann-Christin Rommen • directing associate: Charles Otte • lights: Urs Schönebaum • sound design: Dan Dryden • costumes: Carlos Soto • hair and make-up: Campbell Young Associates, Luc Verschuere • with: Helga Davis, Kate Moran, Tim Fain, Dominic Serra, Charles Williams, The Lucinda Childs Dance Company, The Philip Glass Ensemble, Einstein on the Beach Chorus • produced by: Pomegranate Arts, Inc. (Linda Brumbach, Executive Producer)

Performed without intermission: the audience is invited to leave and re-enter the auditorium quietly as desired.

The 2012 production of *Einstein on the Beach*, *An Opera in Four Acts* was commissioned by: BAM; the Barbican, London; Cal Performances University of California, Berkeley; Luminato, Toronto Festival of Arts and Creativity; De Nederlandse Opera/ The Amsterdam Music Theatre; Opéra et Orchestre National de Montpellier Languedoc-Roussillon; University Musical Society of the University of Michigan

Originally produced in 1976 by the Byrd Hoffman Foundation • World Premiere on March 16, 2012 Montpellier, France

# Einstein on the Beach, An Opera in Four Acts Oct 22 23 24 25

# TIM ETCHELLS Sheffield

## Neon

Theater Entrance,  
Theater Open Hall  
2015.9.1 Tue–  
2016.5.31 Tue

## Empty Stage

Theater Open Hall  
2015.  
11.26 Thur–12.13 Sun

Tim Etchells has worked in a variety of contexts, notably as the leader of world-renowned British avant-garde group Forced Entertainment. He is a rare artist who combines the wonder of a child with a sharp, critical intellect and never forgets the delightful humor.

ACC Theater will present two of Forced Entertainment's signature productions, *The Last Adventures* and *Dirty Work*, alongside an exhibition of Tim Etchells' work and two neon installations, which will accompany ACC Theater through its first year.

In *The Last Adventures* Forced Entertainment collaborate with Lebanese sound artist Tarek Atoui to create a compelling performance on an epic scale. Sounds swarm and storm in the air as performers in homemade costumes create a pageant of giant sea monsters, ghosts, fighting kings, marching robots and dancing trees. Before our eyes Forced Entertainment transform a haunted forest into a sky of portentous clouds, or the aftermath of a terrible war.

Set on a tiny wooden stage draped with ragged curtains, *Dirty Work* involves two performers who alternately compete and work together to imagine and describe a performance as big, as varied, as ugly and as impossible as the whole world. Accompanied by the sound of piano on a battered record player, *Dirty Work* explores a world in which real life is so often presented as spectacle.

The showcase will be framed by an exhibition of Etchells' *Empty Stages* created in collaboration with photographer Hugo Glendinning, and two neon installations of this truly interdisciplinary artist, who can be considered one of the founding fathers of post-dramatic theater.



## Dirty Work

Conceived and devised by Forced Entertainment • performers: Robin Arthur, Claire Marshall, Cathy Naden  
Direction Tim Etchells • text: Tim Etchells and the company • design: Richard Lowdon • lighting design: Nigel Edwards • soundtrack: John Avery / found sources • *Dirty Work* is a Forced Entertainment production

## The Last Adventures

Conceived and devised by Forced Entertainment & Tarek Atoui • direction: Tim Etchells • sound score and composition: Tarek Atoui • text: Tim Etchells • design: Richard Lowdon • lighting design: Nigel Edwards • sound: Daniel Teusner • production: Jim Harrison • dramaturgical advice: Adrian Heathfield • choreographic advice: Kate McIntosh • Forced Entertainment performers: Robin Arthur, Richard Lowdon, Claire Marshall, Cathy Naden • guest performers: Mark Etchells, Nada Gambier, Phil Hayes, Teja Reba, Bruno Roubicek, John Rowley, Kylie Walters • live guest musician: Charbel Haber • a production of Forced Entertainment and Ruhrtriennale – International Festival of the Arts • co-produced by Fierce Festival, Birmingham; Künstlerhaus Mousonturm, Frankfurt; Tanzquartier, Wien; Warwick Arts Centre, Coventry

Forced Entertainment artistic team: Robin Arthur, Tim Etchells (Artistic Director), Richard Lowdon (Designer), Claire Marshall, Cathy Naden and Terry O'Connor • Forced Entertainment management team: Eileen Evans (Executive Director), Jim Harrison (Production Manager), Natalie Simpson (Office Manager), Sam Stockdale (Marketing Manager)

Forced Entertainment Online:  
[www.forcedentertainment.com](http://www.forcedentertainment.com)  
@ForcedEnts  
#thelastadventures #dirtywork

Tim Etchells online:  
[www.timetchells.com](http://www.timetchells.com)  
@Tim\_Etchells

Photo © Hugo Glendinning

## The Last Adventures

Theater 1  
2015.  
11.27 Fri, 11.28 Sat: 7pm  
75 min

## Dirty Work

Atelier 1  
2015.  
11.28 Sat, 11.29 Sun: 5pm  
75 min

The Last Adventures /  
Dirty Work /  
Empty Stage / Neon  
Sept 1–May 31 /  
Nov 26–Dec 13 /  
Nov 27 28 29

theater / exhibition



# CHRISTOPH MARTHALER Berlin

With: Tora Augestad (Kekke), Altea Garrido (Frauke), Olivia Grigolli (Heike), Lilith Stangenberg (Silke), N. N. (Tessa Blomstedt), Irm Hermann (N.N.), Clemens Sienknecht (Helfried), Ulrich Voß (Ein Retrovirus), Martin Zeller (Young Vallotti), and the voice of Josef Ostendorf (Cantus firmus)

Director: Christoph Marthaler • stage designer: Anna Viebrock • costumes: Anna Viebrock • light design: Henning Streck • music: Clemens Sienknecht • art direction: Gerhard Alt • sound: Klaus Dobbrick • video: Konstantin Hapke, Adrien Lamande, Christoph Marthaler, Klaus Dobbrick • dramaturgy: Malte Ubenau • a production of the Volksbuehne am Rosa-Luxemburg-Platz Berlin



In this collaboration with Volksbuehne Berlin, world-famous Swiss director Christoph Marthaler, who is renowned for his delicate irony and his sense of discrepancy, shows us the desires, dreams and wishes of all of us, the ordinary people

Tessa Blomstedt is a woman of all different ages and as we all are, Tessa Blomstedt is looking for true love, even though we know true love is impossible. The show shifts between dramatic tragedy and, between classical music and cheesy pop, between the longing for a real emotion and the consumerism of kitschy feelings, between outstanding acting and exaggerated slapstick. Christoph Marthaler shows life how it is: tiring, disappointing, devastating, yet sometimes there's a little hope for something else. His anti-heroes are bourgeois, reactionary, egoistic, coward, but nevertheless: extremely lovable.

Theater 1  
2016.  
3.26 Sat, 3.27 Sun: 6pm  
130 min

**Tessa Blomstedt**  
**gibt nicht auf**  
Tessa Blomstedt Will Not Surrender  
**Mar 26 27**

music theater

# HIJIKATA TATSUMI

## Tokyo

In early 1960, Hijikata Tatsumi gave birth to Ankoku Butoh. This culmination in time and space might be considered as the nucleus of a movement that connects social, political, spiritual, historical and above all artistic forces in Japanese post war society. Born in a climate of street riots and precarious conditions, Mishima Yukio's novels, Terayama Shuji's plays, Oshima Nagisa's movies, Akasegawa Genpei's art, Yokoo Tadanori's design, they all questioned the thin and constantly moving line between arts and politics. There is no aesthetical without ethical and vice versa, but only at times did both federate as organically as in the Japanese 1960s. Revisiting these great artists in relation with Hijikata and looking through their glasses on their own major works, can we readjust today's relationship between art and society?

The program consists of an exhibition, films and performances inspired by avant-garde collaborations and 1960s Japan, centering on Hijikata Tatsumi and the evening before the birth of Butoh. This immediate postwar period seems long ago, whilst at the same time Japanese society is again talking about "reconstruction" again, this time after the Fukushima nuclear accident and the Tohoku earthquake. Shifting between the experiments of the 1960s, Hijikata's Butoh and his invention of Pan-Asian theatre in Japan, and our today, we who live in the present need to invent a new form of post-colonial arts for liberating ourselves from the colony of the future.

Multiple venues  
2016.  
5.6 Fri, 5.7 Sat, 5.8 Sun

Curated by Neji Pijin



# Hijikata Tatsumi— Japanese Revolution of a Body May 6 7 8

# WILLIAM KENTRIDGE

## Johannesburg



One of South Africa's best-known artists, William Kentridge brings back to vivid life Homer's *Odyssey*, in a highly political yet poetic work on *Il Ritorno d'Ulisse* (The Return of Ulysses). Created in 1998, this version of Monteverdi's classic opera combines sublime music and libretto with Kentridge's animated charcoal drawings and Handspring Puppet Company's wood carved puppets. The dying Ulysses lies in a bed in mid-20th-century Johannesburg, reminiscing. His visions, dreams and thoughts are conveyed to the audience through opera performers, who use the power of singing to awake the beautifully crafted puppets. As he watches his former self re-enact his return to Penelope, he tells a timeless story of homecoming, fortune, adoration and human frailty. The music is interpreted by the Ricercar Consort under the direction of early music specialist Philippe Pierlot.

Kentridge's *More Sweetly Play the Dance*, a 45-meter-long frieze of moving images, accompanied by music of the African Immanuel Essemblies Brass Band is a visually stunning succession of passing people in a charcoal-black landscape. People are carrying objects, are lamenting, singing and dancing, as they do in age-old processions and marches, or in endless streams of refugees. There is always a contradiction underlying dance. Dance embraces both life and death: a dancer leading its companions to their end on the one hand, the medieval idea that if one danced furiously enough, if there was enough energy released, one could keep death at bay.

Photo ©studiohanswilschutEYEFILM 30

**More Sweetly Play the Dance**  
Theater 1  
2016.  
5.20 Fri–5.29 Sun  
15 min

**More Sweetly Play the Dance**  
8-channel video installation with four megaphones, sound • HD video 1080p / ratio 16:9 • duration 15 minutes (includes end credits) • video editing and construction: Janus Fouché • music composition: Johannes Serekeho • music performed by the African Immanuel Essemblies Brass Band (under Bishop R.E. Sefatsa) • vocals: Bham Ntabeni, Moses Moeta • percussion: Tlale Makhene • sound mix: Gavan Eckhart • costume design: Greta Goiris • choreography and dance: Dada Masilo • performers: Dada Masilo, Tlale Makhene, Bham Ntabeni, Thato Motlhaolwa, Mncedisi Shabangu, Luc de Wit, Joanna Dudley, Sue Pam-Grant, Lara Adine Lipschitz, Lawrence Maduna, Samson Falowo, Siphon Zungu, Siphon Seroto, Agnes Khunou, Maria Ndlela, Maphokoane Serobanyane, Okechukwu Adinnu, Thuthuka Sibisi, Matthews Phala, Stella Olivier, Motsamai Thabane, Members of African Immanuel Essemblies Brass Band, Members of First St John Brass Band

**Il Ritorno d'Ulisse (The Return of Ulysses)**  
Theater 2  
2016.  
5.28 Sat, 5.29 Sun: 6pm  
100 min

**Il Ritorno d'Ulisse (The Return of Ulysses)**  
An opera by Claudio Monteverdi • director and video animation: William Kentridge • assistant director on the revival: Luc de Wit • musical director and music arrangements: Philippe Pierlot • set design: Adrian Kohler and William Kentridge • puppets and costume design: Adrian Kohler from Handspring Puppet Company • lighting design: Wesley France • puppet construction: Adrian Kohler and Tau Qwelane • video film editing: Catherine Meyburgh • animation assistants: Anne McIlleron and Nina Gebauer • picture and video research: Gail Behrmann • with: singers (provisional line-up): Julian Prégardien, Jean- François Novelli, Valerio Contaldo, Hanna Bayodi, Romina Basso, Antonio Abete, Anna Zander • musicians: Ricercar Consort on period instruments (viola da gamba, harp, theorbo) • puppeteers: to be confirmed • stage manager and video operator: Kim Gunning • company tour manager: Wesley France • technical manager: Herman Sorgeloos • 1998 production: La Monnaie / De Munt (Brussels, Belgium), Handspring Puppet Company (Cape Town, South Africa), Wiener Festwochen (Vienna, Austria), kunstenFESTIVALdesArts (Brussels, Belgium) with generous support of the Flemish Government • Handspring Puppet Company is represented worldwide by Quaternaire / Sarah Ford.  
[www.quaternaire.org](http://www.quaternaire.org)

# More Sweetly Play the Dance

# /Il Ritorno d'Ulisse

The Return of Ulysses

# May 20–29, 28 29



## Asia Window Presentation

Festival Center

Asia Window is the main engagement of ACC Theater during its first season: five curators departing from different backgrounds will show their vision on Asian Contemporaneity.

During the opening festival they will give an insight in their research and sketch their curatorial approach. These presentations mark the starting point for a collective effort to devise new Asian ways to write Asian histories: Asian voices will be active subjects of history-writing, rather than being subject to outside perspectives.

### Helly Minarti

Gaze. Project. Myth  
9.7 Mon: 11am

### Raya Martin / Antoine Thirion

UNdocumenta  
9.8 Tue: 11am

### You Mi

Transgression and Syncretism  
9.9 Wed: 11am

### Tarek Abou El Fetouh

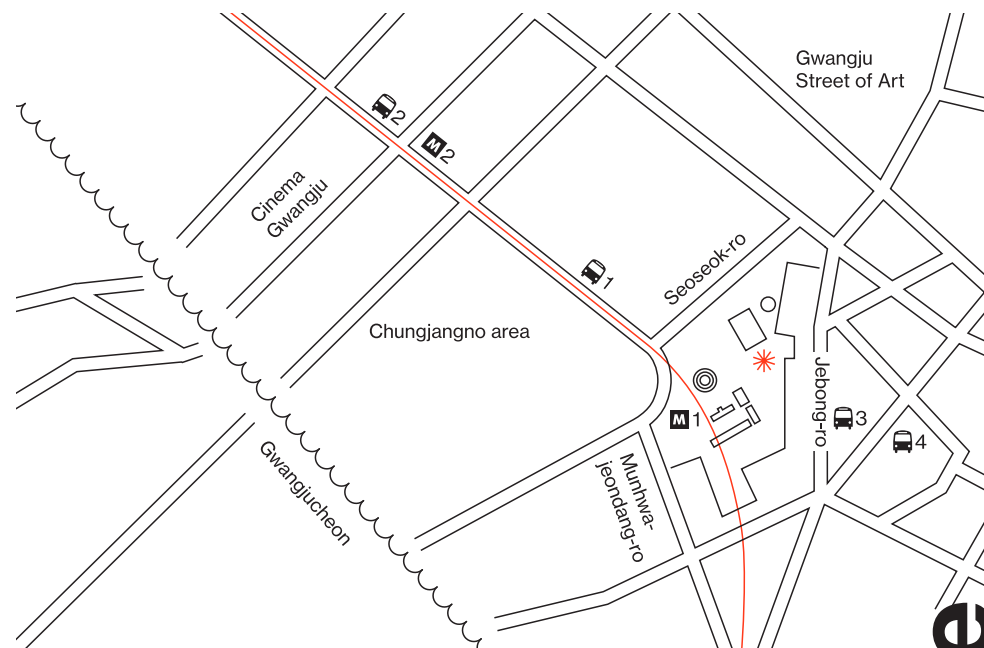
Time is Out of Joint  
9.10 Thur: 11am

### Jang Young-gyu

Vanishing Voices  
9.11 Fri: 11am

## Our Masters Contemporary Talks

On each weekend of Our Masters performance, Contemporary Talk continues with the “masters” whose works are presented in the program. This time, it investigates the role of art, artists and art forms in society, beyond the discussions on the works’ reputation and aesthetics. We can take a glimpse of the insights of the artists who have transformed the history and landscape of performing arts and renewed the relationship of art and society. Classics will transform, through their perspectives, into a certain frame which questions our present and suggests a future rather than a thing of the past. Contemporary Talk revisits the most extraordinary moments when new ways of looking at the world and art were invented, imagining new transformations in the future.



### Bus Stops

- 1 Culture Center
- 2 Geumnamro 4-ga
- 3 Dong-gu Office
- 4 Chosun University

### Metro Stations

- M 1 Culture Center
- M 2 Geumnamro 4-ga

### \* Asia Culture Center

- Festival Center
- Theater 1
- Theater 1-1
- Theater 2
- Atelier 1

38 Munhwajeondang-ro, Dong-gu, Gwangju  
T +82 (0)62 410 3617

Category	Price (in KRW)	Artist	Work
Asia Windows	free	Helly Minarti	<i>Traversing Trajectories: The Oriental, –Other and –Mythical</i>
	15,000	Helly Minarti	<i>East   Arco Renz (Kobalt Works)</i>
	15,000	Helly Minarti	<i>Evil Spirit   Zan Yamashita</i>
	*	You Mi	<i>Transgression and Syncretism</i>
	*	Tarek Abou El Fetouh	<i>The Time is Out of Joint</i>
	*	Raya Martin	<i>UNdocumenta</i>
	*	Jang Young-gyu	<i>Vanishing Voices</i>
Our Masters	R 100,000 S 80,000	Robert Wilson/ Philip Glass	<i>Einstein on the Beach, An Opera in Four Acts</i>
	50,000	Tim Etchells	<i>Dirty Work</i>
	50,000	Tim Etchells	<i>The Last Adventures</i>
	free	Tim Etchells	<i>Empty Stage</i>
	free	Tim Etchells	<i>Neon</i>
	*	Christoph Marthaler	<i>Tessa Blomstedt gibt nicht auf</i>
	*	Hijikata Tatsumi	<i>Japanese Revolution of a Body</i>
	*	William Kentridge	<i>Il Ritorno d'Ulisse</i>
	*	William Kentridge	<i>More Sweetly Play the Dance</i>

\* To be determined by January 2016

Ticket Discounts	
Day of Culture	50%
•• Last Wednesday of every month for reservation	
Munhwa Pass	30%
•• 24 and younger	
Artits	30%
•• Artist pass card or a proof of artist status documentation required	
Groups	20%
•• 10 or more people for admission as a group	
•• Inquiries and bookings for groups by 5 days before the show: T +82 (0)62 410 3617	
Senior citizens	50%
•• 65 and older	
•• Senior Citizen Card required	
Handicapped people	50%
•• Disability Certificate required	
Patriots and veterans	50%
•• Patriot–Veteran Card required	
Munhwa Nuri Card holders	50%
Gwangju Metropolitan City Citizen	20%
ACC Relay Tickets	20%
•• Present your paid ticket(s) for previous ACC events	
•• Up to 2 tickets per person	
Early bird booking	30%
•• During early booking period	
Concession on reservation with Sarang Ticket	10,000 KRW for individual 7,000 KRW for group
•• 24 and younger, 65 and older	
•• Reservation: <a href="http://www.sati.or.kr">www.sati.or.kr</a>	
•• Inquiry: T +82 (0)62 670 7913	

- Multiple discounts cannot be used for the same purchase.
- Please bring relevant documentation to support discounted purchase at time of pickup, otherwise paying the difference in ticket price may be requested.

**Ticket Reservation**  
[Online]  
[www.asianartstheatre.org](http://www.asianartstheatre.org)  
[Phone]  
T +82 (0)62 410 3634  
10am–5pm weekdays

**Ticket Inquiries**  
Asia Culture Center:  
T +82 1588 5566  
Asia Culture Center Theater:  
T +82 (0)62 410 3634  
[international.aat@gmail.com](mailto:international.aat@gmail.com)

# Credits

**Artistic Director**

Seonghee Kim

**Programming**

Dramaturg:

Max-Philip Aschenbrenner

Programming Assistant:

Shinu Kim, Yoohee Ko

Coordinating: Jeongeun Lee

**Producers**

Byongjin Yoo, Jinyoung Shin,  
Junghyun Kim, Liwon Lim, Elise Oh,  
Miseon Park, Boram Baik,  
Sungho Park, Eunhyun Park,  
Yoonjung Choi

**Communications**

Head of communications:

Hyojin Kuh

Audience development:

Yunhee Choi, Sunglim Bae,  
Seong-Jin An

Online Communications:

Boyong Kim

Publication: Yanghee Kim

International communications:

Chamseul kim

**Management**

Head of management:

Choungho Cho

Accounting: Suhwan Oh,

Hannah Yun

Personnel: Taehyun Kim

General affairs: Sanguk Jeong

Contract: Mi-Kyung Kim

Ticket master: Seohyeon Park

Ticket manager: Kyungmin Lee,  
Junghye Lee

**Technical**

Head of technical:

Jimmy (Jimyung) Kim

Stage: Ohyoung Byeun,

Janghyeon Kim, Jihye Shin

Sound: PilJue Yang, Inkwon Na,

Simon Kim, Jiyeon Park

Lighting: Hanjoon Lee,

Soonyang Lee, Jongduk Na,  
Kwangdeuk Lee

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Institute of Asian Cultural

Development

**2015-2016**

